

# C CENTER OF VISION



# Center of Vision

MassArt Student Magazine

## EDITORIAL & DESIGN

### Editor-in-Chief

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### Social Media Assistant

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### Designers

Nikki Chan

Rose Flynn

### Writers & Editors

Emma Sattler

Carley Byers

Jaryd Massaro

Mikayla Ranson

Megan Ditullio

### Faculty Advisor

Maura Smyth

### Publisher

TCI Press Inc.

21 Industrial Ct

Seekonk, MA 02771

tcipress.com



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# Always Staying Clear

a letter from the editor

On behalf of the whole magazine staff, I would like to take a moment to recognize that as a student-run publication, we need to be continually developing and improving our writing practices. With this goal in mind, the magazine staff and I have decided to create some guidelines that will ensure that we are continuously meeting the best practices and ethical standards of journalism. We have recently compiled and adopted a Code of Ethics (available on our Facebook page) to help inform our staff and ensure that we make proper, ethical decisions when writing and editing content. We have also created a writing checklist, for all student writers to refer to before submitting articles. By implementing these new guides, we are setting a precedent for both ourselves and future magazine staff to produce and publish content that is always true, clear, and accurate.

Sincerely,

David Gorelik

Editor-in-Chief



FRONT COVER DESIGN

"Nightlife," Madeline Morizzo, Illustration '19

# SAYING GOODBYE TO OUR SENIOR STAFF



▲ LEFT TO RIGHT: NIKKI CHAN, DAVID GORELIK, MARLENE COLE AND ALONDRA ARMIJO MORALES

Spring is always a time of great change and transformation. It usually arrives slowly, after a long and difficult winter. At first we might not even notice it, but when we finally take a look around us, we can truly appreciate all of the change that has occurred. It is a time for reflection and celebration.

This spring is an especially transformative moment for our magazine. We, the senior staff members, will be graduating and moving on to a new chapter in our lives. Now when we look back at our time at MassArt, we can see how different this publication has become. Since our first semester at MassArt nearly four years ago, we have worked hard to build upon, improve, and transform *Center of Vision* into a publication that an art school deserves. We took a struggling newspaper and turned it into a beautifully designed magazine. It has been a long, challenging, and truthfully, at times grueling process, but we did it for the MassArt community. We believed that MassArt deserved a publication that could showcase the vibrant and inspiring creative work that our students make. We are proud to be the only student-run publication on campus, and to have helped continue *Center of Vision's* legacy for future generations of artists and designers. It has been an honor serving as the magazine staff and watching this small magazine constantly grow and improve. We are hopeful and excited for its future, and we

would like to thank all of the people who have helped make this publication what it is today.

To our readers and student contributors, thank you for picking up this magazine! Thank you for submitting your beautiful work in each issue, and for encouraging us to continue doing what we do.

To the rest of the magazine staff, thank you for joining our team! We are so grateful to be passing on the torch to such an amazing and dedicated group of students. Despite all of the work and weekly meetings, we hope you had fun along the way. Please keep in touch!

Lastly, we would also like to thank our faculty advisor, Maura Smyth. Thank you Maura, for your unwavering support over these past several years. We are forever grateful for your dedication, guidance, and kindness. We could not have done any of this without you!

We hope you continue to read *Center of Vision* and support the incredibly talented students that make up our MassArt community.

This is the senior staff, signing off!



# Isle of Dogs

## A FILM REVIEW BY CARLEY BYERS

The scene opens on a dimly lit gymnasium. Suddenly, three Japanese musicians begin pounding out a hypnotic beat on taiko drums. Your heart pulses, the drums sing, and you know you are in for another one of Wes Anderson's wonderful cinematic adventures.

Anderson's new stop-motion comedy feature, *Isle of Dogs*, tells the story of young Atari Kobayashi on an epic journey to find his bodyguard dog, Spots. Set in the fictional Megasaki City, 20 years in the future, the corrupt cat-loving Mayor Kobayashi has exiled all of the city's dogs to

Trash Island after diagnosing them with Canine Fever. We are introduced to a pack of outcast pooches including Chief (voiced by Bryan Cranston), the witty yet sophisticated Nutmeg (Scarlett Johansson), and equally lovable others.

This film shares the same unique style and endearing quirkiness as Anderson's previous stop motion film, *The Fantastic Mr. Fox*. Its attention to detail, superb world-building, and rich characters also make it undeniably Andersonian. There is a beautiful use of color in the film as well. Trash Islands' palette focuses on rusty reds, pale tans, and other expressive neutrals while the urban Megasaki City shows reds, yellows, and greens with a 1960's twist. The stark juxtaposition between the desaturated Trash Island and vibrant Megasaki only add to the brilliance of the film. There were over 240 different locations in the entirety of the work, and each setting was handcrafted. The expertly constructed miniature sets incorporated modern Japanese design while paying homage to classical artists like the visionary printmaker, Hokusai.

Another truly impressive aspect of this production lays in its construction. Each character is a handcrafted puppet. Sculptors would individually make molds, paint facial details, and even apply hair one strand at a time. In stop motion filmmaking, animators have to move physical objects and capture their transformation frame by frame. It is up to the animators to help create the "acting" of each character puppet. Lead animator, Jason Stalman, described the process as "Sculpting the performance. It's what kids do when they are playing. I really do think of it like moving sculpture." Characters were created through stylized movement, costume design, and embodying the attitude of their voice actors. For many of the scenes, animators studied the natural movements of dogs and tried to replicate it with the figurines. They even kept



▲ IMAGE COURTESY OF FOX SEARCHLIGHT PICTURES

“*Its attention to detail, superb world building, and rich characters also make it undeniably Andersonian.*”

a database of dog action by filming live pups on set! The nuances of these movements and physical details are what give the film its raw emotion, and truly help bring each scene to life.

The film’s emotional experience is further emphasized by its score. The music throughout the film embodies themes of both hope and sadness. It offers a Western take on traditional Japanese folk music, utilizing instruments like flutes, bassoons, and drums. Overall, it focuses more on adding rhythm and texture to the film rather than thematic interplay. Still, it works brilliantly, and owes its success to composer Alexandre Desplat, who recently won an Academy Award for his scoring of *The Shape of Water*. The score truly does complement the unique visuals and writing style, giving the piece even more depth and feeling.

The film encapsulates a storybook whimsy through its playful cinematography and strong artistic direction. It really is a fun film that still holds true to Wes Anderson’s iconic aesthetic. Through its heartfelt animation, beautiful score, and witty writing, *Isle of Dogs* is a must see. This story truly celebrates the themes love, loyalty, and what it means for dogs to be man’s best friend. **C**



► IMAGE COURTESY OF LESINROCKS.COM





# perch

## The Production Side of Performance Art

**BY MIKAYLA RANSON**

“A safe place to land, and an active point of departure” describes SIM’s Eventworks Spring Festival, PERCH. This three-day event celebrates the artistic voices of femme, LGBTQ+, non-binary, and feminist artists, all while providing them a safe space to express their art. The events SONATE, PRINTA, and BRINK include artists of a large variety of mediums, including sound, zine-making, and DJ performance.

But who is behind the making of such an impactful event? Center of Vision went behind-the-scenes with the event’s producers Ryann Feldman and Kelli Fox, two juniors in the SIM department, to find out more about what went into the development of the event.

“Eventworks is a student-led production organization,” Ryann told us. “You get elected into the position with your vision statement

and what you would do with the Student Government [Association] money that you’re granted through the program.”

“This year, we focused on community engagement and uplifting the current art community through different events based off of different mediums. We brainstormed names—we thought about birds flocking, and what it means to be a bird and familial aspects of a community. We came up with the word PERCH from this idea of a point of departure from a standing point. We decided that each event was going to emphasize a different aspect of our community.”

The first event at the beginning of April, SONATE, starred four non-binary and femme led bands: Gravel, halfsour, Anna Altman, and Lady Pills. PRINTA, the second event, gave a place for vendors in the local Boston area to sell zines, prints, shirts,

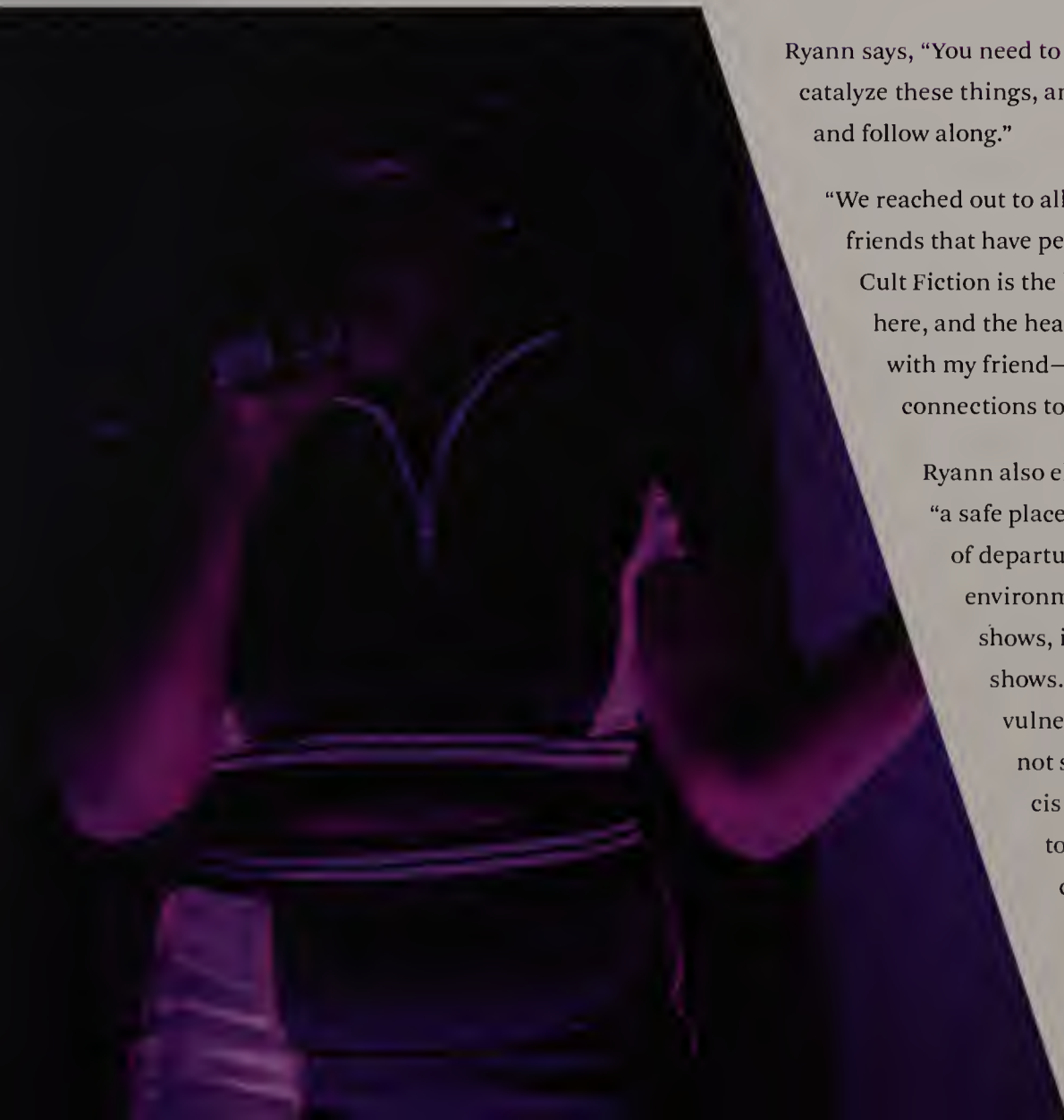


and more. “Planned Parenthood had a table,” Ryann elaborated, “where people learned about sex positivity and sex workshops and more.” BRINK, the last event held at District Hall in Boston, was a “final celebration; a point of departure” starring the work of local Boston DJs and artists, including BEARCAT, Isabella, Luna Mariposa, and Harocaz.

So how was the team able to gather such a diverse, talented group of artists for the lineup? “That’s the thing about production—there’s a lot of communication that’s necessary to be successful,”



**We’re trying to create a space that’s both creative and experimental...**



Ryann says, “You need to be the one to reach out and catalyze these things, and then people will get excited and follow along.”

“We reached out to all of the artists, and we have friends that have personal connections to them. Cult Fiction is the band of one of the SIM majors here, and the headliner Lady Pill is friends with my friend—so we all have personal connections to everyone.”

Ryann also elaborated on the meaning of “a safe place to land, and an active point of departure”, mentioning the unsafe environments of local do-it-yourself shows, including rock and punk shows. “[Those shows are] super vulnerable to harassment, and it’s not safe for non-binary people, cis women, etc. We’re trying to create a space that’s both creative and experimental, and also generally a safe place to collaborate with



one another. We wanted to create a palette for people to choose from, but also making it safe.”

Where did the theme of “feminist artistic expression” spring from? “At the point last year in which we were deciding on our thesis, I think people were still really shocked at the fact that Trump was elected president,” Kelli says. “We were thinking a lot about how the artistic voices of these categories of people would be inhibited by the government. We thought about this, and it has evolved since then.”

“It felt wrong to make an event series that didn’t revolve around supporting that community, because it’s so integral in everyone’s identities,” Ryann told us.

According to Ryann and Kelli, they are no experts in the events they are holding. “This is a place for other people who put their expertise in their culture to be illuminated by these events. Like, we’re not techno experts—we have to bring in people that know what they’re doing and hire them.”

“This is a learning experience for us, and for our community to bring in these people is insane; they’re [usually] playing in basements, and to have the money to put them in an uplifting place feels really empowering.”

“The common thought about SIM is that we’re a bunch of kids that don’t know what they’re doing,” Kelli says. “I think that the people in SIM are making the most in-depth conceptual art on campus, or even in Boston in general.”

Ryann agrees: “SIM is awesome.” **C**

ALL PHOTOS BY HALEIGH FINNEGAN







# student gallery

## WANNA SEE YOUR ART HERE TOO?

Email your work to [snews@massart.edu](mailto:snews@massart.edu) and include your name, major, year of graduation, and the title of your piece.



1









3



4

# You See It Too

Emma Sattler, Printmaking '21

It used to be, now, that those of us who knew  
Could fly away with you and break our bread;  
We had the words to speak the truth.

These were the days when skies were blue.  
They are orange now - sunsets that rip the sparkle  
From the dew on hazy mornings, and the gloss from your voice.

I have tried to kill you, this monster that grew.  
You ate with your mouth open, an unholy kiss and we became afraid,  
Such that our vision lost color and we became complacent.

You have seen, and you have heard, too,  
That our bellies growl for the complexity we once had,  
But now your authoritarian words make the world too simple.

But you have been given the driver and the nails, so you must screw.  
You are a worm with the exit blocked; however to proceed?  
I think sometimes it is best to stop than to go.

However it is that you see through  
We cannot fathom or know.  
We are picking up our bootstraps.

We are coming to fight, too,  
For our old skies and old ways and old voices,

but we have lost our naivety in the crush, and we sparkle.

It is time to learn from you,  
Hold hope before and after and even through:  
Regain our vision to see what's true.

1 "Unforgiving World," Logan Wilder, Studio  
Foundation '21 2 "Endangered Hummingbirds  
Escape the Reaper," Rose Wiklund, Painting and  
Illustration '18 3 "World at Our Fingertips," Rose  
Wiklund, Painting and Illustration '18 4 "Are You  
in Control?," Jorge Jimenez, Illustration '18





# BOSTON CALLING: RISING ARTISTS

THE ALBUM REVIEWS

BY MEGAN DITULLIO

Running from May 25th-27th, Boston Calling is starting the summer off right with a multitude of live performances, art installations, and over 30 food vendors. Boston's biggest annual music festival also includes a hearty lineup of big name artists, with The Killers, Jack White, and Eminem billed as this year's headliners. However, many lesser-known bands also taking the stage have a lot of talent to offer as well.

Brooklyn-based indie rock band Big Thief started recording their sophomore album, *Capacity*, nearly seven months after they first debuted in 2016. Their music has caught the attention of reviewers, helping them receive critical acclaim for their latest album. Lead singer and guitarist Adrianne Lenker is able to deliver an impressively soft tonality through his strong voice. Big Thief has recently gravitated towards a more folk-rock style, which I can't help but think has been influenced by artists like The Velvet Underground, The Byrds, and Bob Dylan. Their songs feature intimate lyrics that retell traumatic events, but are retold with a poetic sweetness that can captivate any listener. In a good way, it feels as though a child is retelling these

stories, with simple yet intelligent word choice and a firm grasp on reality.

Another artist that deserves recognition ironically goes by the stage name Noname, in order to avoid confining her artistry in a label. The Chicago native's debut mixtape, *Telefone*, first received attention for its many featured guest appearances, including longtime friend Chance the Rapper. Now, *Telefone* is being recognized for its innovation and beautiful composition. The album is based on important phone conversations that the artist has had in her life, and acts as a creative metaphor to illustrate her transition into adulthood. Her music's literary inspiration stems from her poetry roots, which is where she got her start. A large part of this album includes soulful R&B as well as Hip Hop. Noname's artistic blend of rapping, singing, and poetry recitation really helps set her music apart from her more mainstream contemporaries. **C**

*You can find both of these albums on streaming services including Spotify, Apple Music, and SoundCloud. And if you're going to Boston Calling this May, be sure to check them out live!*



big thief  
CAPACITY

▲ CAPACITY, BIG THIEF



▲ TELEFONE, NONAME



